

NORTHERN

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MARRIED: Beth Ann Eskey and Herbert Levenbach, December 6th, 1969. They will be at home after the first of January, 322 East Durham St. Apt. B, Philadelphia, Pa.

TAKE IT ORLEAVE IT

This is not the time of the year to carp about such unimportant things as a forearm grip for an allemande left; the use of hands in a right and left; the stomp and clomp balance or uncontrolled swinging. Sure, I wish all of the above things had been foisted upon square dancers any

where in the world, but the best way to cure them is by teaching the figures properly in the first place, not by continual ranting and raving and pointing of fingers and the making of snide asides such as : "that ain't the way we used ter do it in th' old days"! And so on and so forth ad nauseum.

We're happy that square dancing and folk dancing continue on the upswing in popularity all over the world. Remember, the arms of the dance are better than the arms of war.

The Irish have a wonderful saying that fits this time of the year perfectly. Roughly translated from the Gaelic it goes something like this: "May the sun shine soft on your face. May the wind be gentle at your back, and until we meet again may God hold you in the hollow of His hand."

Have a good holiday

Ralph



THE HAUNTED VIOLIN

by GBS. BIRON

It was a mournful tune, and that night it seemed more so as we listened to the wavering notes produced by the 61-year-old violinist.

Seven of us were gathered in the editorial room of the Wareham (mass.) Courier, located on the bottom floor of an otherwise empty three-story building on the town's Main Street. We were awaiting the arrival of an angry spirit, to be summoned by the doleful tune being played on this ancient and supposedly haunted violin.

Suddenly, a door slammed upstairs, and the violinist's fingers stiffened on the strings.

The violinist was Harold Cudworth, of Wareham. He was playing the "Broken Melody", composed by the English cellist, Van Biene, on a violin made by Joseph Hornstainer (or Hornsteiner), of Mittenwald, Germany, around 1769.

For more than twenty years, strange and unexplained events have occurred when this tune has been played by Cudworth on this and other of his violins.

"The first time something strange happened," Cud-

worth told us, "was some 20 years ago when I was playing the 'Broken Melody' on the Hornstainer violin in the kitchen of my mother's home.

"All of a sudden, there was a great rumbling sound by the sink. My mother called, 'What was that?' I thought the noise might have come from a water pipe, but it didn't. Then, the noise stopped. When I resumed playing the tune, the noise started again.

"I didn't think too much of it at the time," Cudworth continued, "but I do remember joking that maybe the violin had something to do with the noise. Two weeks later, I played 'Broken Melody' once again, and I heard the same rumble upstairs. I thought it was the cat until I saw her behind the stove. I am not superstitious, but I began to wonder if there might be a connection."

Cudworth has a collection of 30 to 40 "good" violins which he has accumulated over the years. He says that he owns some 50 violins in all. Two of these are inlaid on the back, and one of these is the Hornstainer violin which has 365 inlaid pieces.



"It was probably made for a member of nobility," Cudworth explained. He went on to tell us more strange events concerning the old violin and the haunting piece of music.

"I used to play the violin two or three hours every evening," he said. "I appeared a lot on radio and gave many public performances. I had to practice constantly.

"One night, soon after the kitchen incident, I had finished practicing and was repairing a lamp. The doors leading from the room had old-fashioned latches. As I worked, one of the latches dropped loudly on the door leading up to the attic. I looked up, and it happened



again. I felt a wee bit shook up and went downstairs. I was about half-way down stairs when I heard a loud slam behind me. I looked back and the door was wide open."

Cudworth said that another night he came home, went upstairs, and prepared for bed. Suddenly, the latch on the attic door slammed up and down four times as "though someone was there and wanted me to know it." There was no one in the attic, but the door to the music cabinet was open. The top sheet of music was, you guessed it, 'Broken Melody'.

Some time later, Cudworth played the tune in a Wareham home for several skeptics. They had heard the story of the violin but didn't believe it. "That was the evening pictures and mirrors swung violently on the walls," Cudworth recalled. "They all seemed relieved when I stopped playing."

Originally, these "happenings", whatever they are, were triggered when "Broken Melody" was played on the Hornstainer violin. But more recently, similar actions have occurred when Cudworth plays the tune on other old violins. Cudworth doesn't try to explain the happenings. He doesn't know what causes them.

This then, was the reason for the evening concert in the Courier office. The door upstairs stopped alarming. Someone made a nervous joke about angry spirits, but no one made a move to investigate. The music continued uneventfully to its inevitable conclusion.

"As I told you before," the violinist said, "sometimes nothing will happen - perhaps not until a day later, and perhaps not at all." "Would you play it again?" someone asked.

He did, and for a third time, while three people were wandering about the smpty rooms upstairs. Nothing unusual happened, and the party broke up with reluctance. Soon only the writer was left alone in the office. Night traffic slipped past the window. The officer on his beat smiled as he passed.

The footsteps started at the rear of the hall on the empty second floor. They were slow, determined, heavy - a man perhaps? They continued past the vacant rooms, and stopped at the head of the stairs leading down to the office. As they started to descend, I grabbed the camera and flung the bottom door wide open.

The strobe unit filled the stairway with brilliant light. There was nothing there.

DANCE QUOTATION

"O give me new figures; I can't go on dancing
The same that were taught me ten seasons ago.
The schoolmaster over the land is advancing;
Then why is the master of dancing so slow?
It is such a bore to be always caught tripping
In dull uniformity year after year;
Invent something new, and you'll set me a-skiping,
I want a new figure to dance with my dear!"

Thomas Haynes Bailey - "Quadrille A La Mode"

I saw her at a country ball,
There where the sound of flute and fiddle
Gave signal sweet in that old hall,
Of hands across and down the middle
Hers was the subtlest spell by far
Of all that sets your hearts romancing;
She was our queen, our rose, our star;
And when she danced - oh, Heaven, her dancing!"
Praed - "The Belle Of the Ball".

WE ASKED

FOR IT

by ED MOODY



Is the underpinning really starting to crumble?

As one after another of our old-time prompters who, with the advent of the P.A. system and the microphone became known as callers, shuffles off this mortal coil, the numbers of those who are truly dedicated to fine, rhythmic, graceful dancing becomes fewer and fewer.

More time is wasted by today's self-proclaimed leaders in memorizing badly accumulated hash than should be. Unfortunately, not many of these new men are well enough versed in the profession to take the place of those old-timers. If the same amount of time was used by them to acquire some knowledge of the structure of danceable music, and proper choreography of figures, sensible progress could take place toward making Square Dancing a permanent #1 diversion for millions of people.

Competition for today's leisure hours and spare dollars is real BIG TIME business. The people involved are leaving no stone unturned to attract their (and our) customers. Baseball, hockey, football, bowling, horse racing, boating, and many more projects are investigating every avenue in order to make their offerings more attractive.

What is Square Dancing doing? Nothing!

Actually, they are plainly reversing the field.

They are making it more and more difficult for people to learn and enjoy. Result, (carefully concealed by biased publications who depend on their advertisers for income, and those advertisers want to sell records, costumes, and more and more lessons) discouragement and dropouts. Square Dancing is doing business backwards.

But the saddest of all sadness is in hearing some superfine caller who has adhered to smooth dancing, announce that come June, when his schedule of calling dates expires, is all through, and is going to call it quits. He refuses to be guilty of lowering himself to the level of calling the poorly choreographed off-beat hash that dancers have been told is the latest and, if they want to be considered good dancers, they must master it.

How deceptive can these self-proclaimed, short-sighted leaders get to feed a gullible public such hogwash? They do so just to grab a few fast dollars while the grabbing is good, even though such procedure is busy killing the golden goose.

Thus the sturdy building blocks of successful dancing are either answering the call of the Grim Reaper or the call of their own conscience. We only hope that enough will survive to rescue this art and serve as a reasonable foundation on which to rebuild it when the bubble does burst.



THE ORIGIN OF APPALACHIAN SQUARE DANCING



by HUGH THURSTON

- concluded from last issue -

There seems to be a strong resemblance in style and atmosphere between the Irish and the Appalachian dances, though here I must depend on other people's testimony as I have never danced in Kentucky. But friends who have done so describe the dance as forceful, vigorous, swift and unrelenting, which agrees well with the style of rinnci fighte. And the two types of dance agree in having none of the polite "society" types of movement, like "set and turn" or "balance and swing" that are found in most figure-dances: quadrilles, country-dances, and even some Scottish reels (e.g. the eightsome reel and the Bumpkin). The main difference in style is due to the characteristic steps used in Ireland. It is quite possible that the rinnci fighte are older than these steps, and were taken across the Atlantic before these steps arose in Ireland. We do not in fact know how old either the dances or the steps are; but that this could easily happen is shown by comparison with Scotland, where we do know that steps have changed much more than dance figures in the last 150 years.

It is, of course, quite easy to find general resemblances between the figures of the Appalachian square dance and those of other figure dances such as quadrilles, country dances and so on - circles, stars and

chains occur in them all - but there are strikingly detailed resemblances between some of the Irish figures and some of the Appalachian ones. Here are three examples. (These particular Appalachian figures are from Lynn Rohrbough's "American Folk Dances"0.

Lady Round the Lady

One couple dances between a second couple and anticlockwise round the woman. The first woman dances clockwise round the second man. They turn with left hands.

An da luib

One couple dances towards a second couple. The woman dances anticlockwise round the second woman. Both dance clockwise round the second man. They turn with both hands.

(The asymmetry of this figure would make it look quite out of place in figure dances).

Swing At the Wall

One couple goes round behind another couple, turn with right hands, returns to place, and turns with left hands. Circle four.

Uilinn i n-uilinn laistear

One couple turns with right arms, goes around behind another couple and turns with left arms, and returns to place. Both couples turn.

Do-Si-Do

Each man turns his partner by the left, the other woman by the right, and then his partner by the left.

Uilinn i n-uilinn

The same but right/left/right instead of left/right left.

Of course, there are a number of Irish figures that do not resemble any movements in set-running; for example, figures in which all four men do the same thing at the same time in an eight-hand dance. One possible source of such figures is the Quadrilles (which were danced in Ireland almost if not quite as early as in Scotland and England, that is to say, about 1820).

We know that the quadrilles must have influenced the rinnci fighte by the time O'Keefe and O'Brien's book was written, because of the inclusion of the very characteristic quadrille figure "ladies' chain" among the figures for the rinnci fighte. Other possible quadrille influences include the numbering of the couples (not clockwise nor anti-clockwise, but cross-wise: couple number two is not beside number one but opposite) and the use of the terms "ladies" and "gentlemen" rather than "men" and "women". In fact, although we do not know just when the rinnci fighte crossed the Atlantic, here is some evidence that they did so before the quadrilles had made their influence felt.



The theory that I have outlined above is not the only theory about the origin of the Appalachian square dance. Cecil Sharp had quite a different theory, which he explained in "The Country Dance Book, Part V". He argued as follows: "Now the Running Set....differs materially from any other known form of the Country Dance". Here follows a list of difference which "all tend sharply to differentiate the Running Set from the Playford dances and all other known forms of the English Country-dance. From these considerations we are led to infer that the Running Set represents a stage in the development of the dance earlier than that of the dances in "The English Dancing Master" - at any rate in the form in which they are recorded". As Playford's "English Dancing Master" was published in 1651, this would mean that the dances were fantastically early and had somehow been preserved for well over 250 years. But in fact there is a serious flaw in Sharp's reasoning: if he had first proved that the running set must be an English country dance, then his arguments that show that it cannot be a late English country dance (and the reasoning here is perfectly correct) would imply that

it must be an early one. But in fact no one has shown that it must be an English country dance in the first place; Sharp made no attempt to show it, and seems to have taken for granted that any dance in (white) America is necessarily of English origin, and to have ignored the possibility that it might have come from any other European country. Perhaps he did not know about other European dances: he did not mention any dance from the mainland of Europe, nor from Wales or Ireland, and the only Scottish dance he mentioned is the Eightsome reel, about which his ideas were erroneous. It is in fact a late nineteenth-century ballroom dance, urban and even somewhat aristocratic; he called a "nature dance"!



Sharp did find one Playford dance with some resemblance to the Appalachian square dance. It is called "Up Tails All" and goes as follows:

Round for as many as will.

Lead in all a D. and back again, set and turn S. That again.

First Cu. lead through the 2. Cu. cast off and meet with in, clap hands and armes... And so forward to the next, the rest following in order.

First Cu. lead through the 2. cast off and meet within clap hands all foure, hands across all foure, and round to your places, and so forward &c.

First Cu. lead through the 2. Cu. cast off and meet with in, clap hands all foure, and hands round all foure to your places, and so forward &c.

Its resemblance to the Appalachian dance lies in the progression: the basic figure is danced by one couple, then the next, and so on. (There are one or two other Playford dances with this progression, though Sharp did not mention them). However, this is the only resemblance: the general structure is quite different (these dances have no recurring figure like the promenade), the figures are fixed, not selected from an existing traditional repertoire, and the style is different - suave and aristocratic.



Furthermore, in order to derive the running set from Pre-Playford dances, Sharp had to show how a dance last known to exist about 1650 could be (a) transplanted to a continent which at that time was being explored by hardy pioneers and (b) remain unknown like the coelacanth until its re-discovery in the twentieth century. He did not try to account for (b), but to account for (a) he assumed that Pre-Playford-type dances survived, in Northern England and Southern Scotland and were taken over by immigrants from these regions. His own words are "In what form, however, the country dance existed at that period in other parts of England we have no means of knowing, although as the civilization of the north has always lagged behind that of the south, we may assume that it was of a less advanced type. It may be, therefore - indeed it is extremely probable - that dances of the same species as the Running Set were, in the middle of the seventeenth century and for some years later - i.e. for some while after they had been discarded or superseded in the south - still being danced in the northern counties of England and the Scottish lowlands".

We do know now what country dances were being performed in the lowlands of Scotland in these early times (from such manuscripts as the Holmain MS), and they are of the post-Playford fully-developed progressive longways type; thus Sharp's assumption turns out to be erroneous.

I should like to finish by emphasizing that even if the Annalachian square is of Irish origin, it would be quite wrong to describe it as an Irish dance; as it has developed, it has left its origins behind it and is thoroughly American - as American as apple-pie, or perhaps even more so, for this too, is of European origin.

- The End -

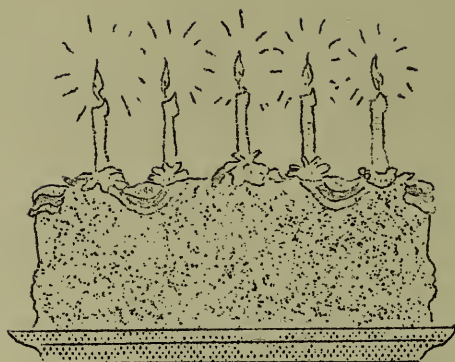


LAST MINUTE NEWS

The International Center of Worcester, Mass launched a new international folk dance group in Worcester Saturday, December 6, 1969, at Central Congregational Church 6 Institute Road, Worcester, Mass. The group plans regular classes-dances every 2nd & 4th Saturdays of every month in 1970. Leader will be Cressy Goodwin from Center Barnstead, N.H. Next party, January 9th, 9 p.m. Everyone welcome!

The Fourth Annual Peach Blossom Square Dance Festival is scheduled for Saturday, May 30, 1970 in Canajoharie, N.Y. The staff will be headlined by Charlie Baldwin, Dick Leeger & "Duke" Miller. Saturday night's programmed will be headlined by the Maureen Hansen Junior Irish Dancers in an exhibition of Irish step-dancing.

MARRIED: Loretta Anderson and John Rich, November 28th, in Wilkinsburg, Pennsylvania.



20

YEARS OF SQUARE DANCING

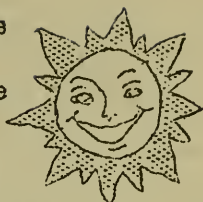
The Seacoast Region (N.H.) Square Dance Association welcomes you to share in its celebration of TWENTY YEARS of sponsoring dances in New Hampshire. Unquestionably, this is a record for any club in this state.

Statistically, in twenty years SEACOAST has held 341 dances, with an attendance of 30,419. In addition SEACOAST during eleven years has sponsored 109 summer dances at Hampton Beach State Park, attendance 45,811. Grand total, 450 dances, and 76,230 happy dancers. These figures apply to regular open dances and do not include classes and workshops.

It all began during the winter of 1948-49. The couples club of a church in Dover, N.H. asked Mel Hayden to teach its members to square dance. Their progress was rapid. By the next May, four couples of the group performed a square dance exhibition on the program of the New Hampshire Folk Festival.

During the summer that followed, the same four

couples and Mal and Rita Hayden made plans to sponsor adult square dances in Dover City Hall. They elected officers and chose a name: Seacoast Region Square Dance Association.



On October 21, 1949, after some earnest word-of-mouth publicity and a flyer sent to every known square dancer within a radius of 50 miles, SEACOAST held its first dance. The turnout surpassed every dream. One hundred and seventy people came to dance!

During that first season, the association relied mostly on the talents of Mal Hayden and his orchestra. However, after three dances they engaged Ralph Page and his orchestra, and that turned out to be a memorable occasion. Ralph drew an attendance of 312, a SEACOAST record which has never been surpassed.

Later on in the season, Joe Perkins of Topsfield, Mass. called to more than 200 dancers, at the first of many dances he was to preside over for SEACOAST during the next several years, and Joe Blundon took time out from his studies at Harvard to come up to call a dance. By the end of that first eight-dance season, 1486 folks had danced in Dover City Hall, an average of 186 per dance. And that's another SEACOAST record that still stands!

For the first four years of its life, SEACOAST held one dance a month in Dover City Hall, all callers using live music. Beginning with its fifth season, the schedule was supplemented by a program of once-a-month lower-budget dances, with host caller Mal Hayden using recorded music. For four years these dances were held in various halls in the seacoast area, until in September 1957 the dances found a permanent home in Kingston Town Hall. Meanwhile, once-a-month dances continued in Dover. Live music accompanied every caller appearing there for the first ten years of SEACOAST's history.

Memorable dance and callers come to mind when we

recall those early Seacoast years. For example, guitar-playing Abe Kanegson, New York artist and folk singer who added square dance calling to his many talents; Joe Blundon, who called with his eyes shut (that's what we thought till we got caught!); the 1956 Christmas party in Durham during a howling blizzard which put out the lights, and the would-be dancers (50 of them) sat around in the candle-lit semidarkness, sang carols, ate cookies and swapped gifts; the Hatfield and McCoy party in Rye Town Hall (the cop thought it was real XXX in the jug and almost broke up the fun); the dance at Red Top Barn, where the lights went out every time the coffee-maker was plugged in; the Everybody's Birthday party; the hobo party - (what costumes!); the ten festivals in Dover City Hall, with their beautiful decorations, talented dance-demonstration groups, and international snack tables; Charlie Baldwin's first SEACOAST engagement during its second season (254 attended) when he almost swept us off our feet with his buoyancy and infectious enthusiasm; Dick Castner, who introduced Grand Square to this area in 1952.

At the end of ten years, two occurrences took place that were to work significant changes in SEACOAST dance sponsorship. First Mal Hayden who had been host caller since the inception of the group, retired from calling. Second, the State Planning and Development Commission, Division of Parks and Recreation, which had sponsored summer square dances at Hampton Beach State Park for eight years, decided to discontinue the series. The Hampton beach announcement caused such a hue and cry that the state agreed to permit SEACOAST to take over complete management of the summer program at Hampton Beach. The project has been an overwhelming success in every way. SEACOAST has been able to bring outstanding callers of the entire New England area to the "dan-



cing under the stars" location.

The next ten years have been filled with many new adventures for SEACOAST. The public dances have hosted a variety of top New England Callers, the second Saturday of the month dances moving around the seacoast area (Hampton, Exeter and Dover to name a few), with the fourth Saturday still held at the Kingston Town Hall. SEACOAST holds 30 dances a year, open to all square dancers.

During the last ten years SEACOAST members have enjoyed the tasty pot luck suppers held at Kingston twice a year; the year SEACOAST folk danced with Ed Taylor at the Durham Grange Hall; that wonderful 15th year celebration with Mal Hayden and his orchestra (what a night to remember); our once a month workshops that we held in Hampton in 1966-67 with Phil Adams at the mike; the mystery rides SEACOAST has taken to enjoy the fun and dancing with other clubs (half the fun was the bus ride with our lady bus drivers); a Contra Dance Jamboree in 1967 at Newton Pavilion, with Dick Leger, Charlie Baldwin, and Mal Hayden and his orchestra (another first for Seacoast); the classes SEACOAST sponsored in Hampton and North Hampton with Ralph Lowell; Durham, Exeter and currently in Rochester with Joe Casey teaching; the two very successful class levels with Dick Leger (one at Newton Pavilion and the other in Amesbury); the winter we spent round dancing with Joe Casey at the Durham Grange Hall; the huge turnout (about 50 people) for the New England Convention in Portland. We rented our own motel with a small hall. What an after-party with dancing, community singing, and good food.



SEACOAST is a unique square dance club. Its membership is not - and has never been - from a centralized location. The name Seacoast Region is not a misnomer. SEACOAST members, and dancers who attend SEACOAST dan-

ces are "from all over", primarily from the many towns of the Seacoast Region of New Hampshire, but also from Maine and Massachusetts - yes, even from Vermont. A glance at the list of presidents and their home towns bear this out - 15 presidents from eight towns, including two from Maine and one from Massachusetts. Members of the executive board over the years have hailed from sixteen towns and cities.

What does a square dance club think about while it is celebrating its 20th Anniversary? Obviously, its Silver Anniversary. So, for the next five years, SEACOAST dancers will have fun. They will continue to work together as a club which welcomes visitors, and which gives New England square dancers the finest in callers whose proficiency in their craft affords real square dance enjoyment for many happy people.

1974, here we come!



There's nothing wrong with teenagers that trying to reason with them won't aggravate.

Civilization has substituted traffic jams for forest preserves.

A man seldom makes the same mistake twice. Generally it is three times or more.

When your work speaks for itself, don't interrupt.

"Opened by mistake" applies more often to mouths than it does to mail.

The best way to remember your wife's birthday is to forget it once.



Dear Ralph:-

Your comments in the last issue of Northern Junket, under "Take It Or Leave It", concerning a camp programmed for beginners is great. Although the Kentucky experiment was not as well attended as many other dance camps, I believe the idea to be sound and worth developing.

I have always wondered why the traditionalists and folk dance leaders turn their backs on sponsoring more classes for beginners? Both groups have a tremendous amount to offer to a public that needs to be involved in a good dance program.

It is easy for the arm chair critics to condemn the present program of the western square dance enthusiasts. However, the fair minded person has to admit that the manner in which they continuously involve new dancers at the learning level is the big contributing factor for continuous growth.

An occasional exposure to any kind of dance is not the way to enthuse anyone. A learning process is necessary, not only to teach basic steps, but to get those involved to thinking like a dancer.

One of my most memorable experiences was taking contra lessons from you in the YWCA in Boston, during the middle 1940's. I patiently relearned how to swing, do-si-do, promenade, etc. waiting for you to start teaching contras. When that time arrived, you

didn't start with Money Musk or Hull's Victory, but a simple number which my square dance training had prepared me. Without the preparatory training, which at the time I thought boring, I would never have learned to dance, enjoy, and love contras. It was no passing fancy; I continue to love them.

What I'm driving at is, my long lasting affection would not have been possible without the proper teaching of the basics, a slow involvement into the more intricate dances, and an atmosphere that encouraged me to think contras.

Sincerely

Charlie Baldwin

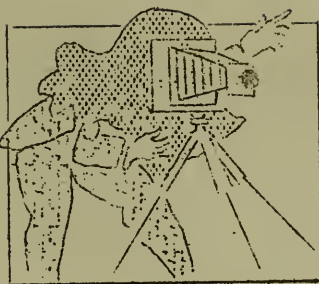
DANCE QUOTE



"Once on a time, the Wight stupidity
 For his throne trembled,
 When he discovered in the brains of men
 Something like thoughts assembled.
 And so he searched for a plausible plan
 One of validity -
 And wracked his brains, if rack his brains he
 None having, or a very few;
 At last he hit upon a way
 For putting to rout
 And driving out
 From our dull clay
 These same intruders new -
 This sense, these thoughts, the speculative ills -
 What could he do? He introduced quadrilles."

Ruskin - "The Invention of Quadrilles."

The greatest labor-saving device of today is tomorrow.
 Many a family is dominated by a rich uncle's willpower.
 Gossip is like mud on the wall - you can wipe it off
 but it leaves a bad spot.



GOOD PHOTOGRAPHY MEANS BETTER PUBLICITY

by NORBERT ADLER

Many of our readers who are involved in planning and publicizing folk dancing events may not realize the value of good photography in promoting their endeavors.

Whether you want to attract new members to your group, publish your activities for the general public in the press, or announce workshops or other programs through printed literature, good professional photographs will help you get better results. The old saying that one picture is worth 10,000 words holds especially true in folk dancing, because the charm and joy of the activity are most easily transmitted by the use of good illustrations. Ordinary snapshots however, won't do.

To get the full benefit from your photographs, have them taken by an established professional photographer, not just a participant with a camera. And

don't wait until the day you need the pictures, but plan well ahead. Hire the photographer for every special event, for every occasion when costumes are worn, and every time you have a guest leader. Carefully posed close-up "action" shots of the leader and/or of two or three people in a group are best for your purpose. At the end of the year, you will have many good, useful illustrations on hand for any promotional effort you may want to undertake.

Another source from which to build up your picture file is your local press. Upon request the papers will let you have original photos right after publication in their pages. But - call promptly after they have appeared, or the prints will have been discarded. Some newspapers retain original photos in their library, and will also make them available to you after a longer time.

Whatever may start you assembling photographs of your group, you'll benefit from doing it in an organized fashion. Appoint one of your members as "picture chairman" for the year, and begin enjoying better public relations almost at once.

Good luck, and good shots!

from Clearinghouse Newsletter

THANKS. To Vi Wilby, cookbook. To Terry Nichols, square dance orchestrations and old dance books.

Accident statistics prove the general run of pedestrians is too slow.

The Good Years - - when the kids are old enough to cut the grass and too young to drive the car.

When you flee temptation, be sure you don't leave a forwarding address.

Take a look at your tax bills and you'll quit calling them "cheap politicians".

SQUARE DANCE

GEORGE'S SPECIAL

Presented by George Hodgson at November 1969 Square Dance Weekend

Music: Any good square dance tune you like

Intro:- As you like it

Figure: Heads pass through, separate, behind the sides you stand

Double pass through, first couple turn left,
Next couple turn right

Meet a couple, sides arch, heads duck under,
Dip and dive around the square, all the way
around

Meet the same couple, star left

Head gents lead out of star into a single
line of eight (in a circle)

Gents turn and swing the girl behind you

Promenade the same, don't slow down,

Sides wheel around, right and left with the
couple behind you

Allemande left, grand right and left

Meet your partner, promenade home.

Repeat for heads

Repeat twice for sides, with heads making the arch and
side gents leading out and head couples wheeling round.



CONTRA DANCE

Suggested music: ROY'S WIFE

Moll In the Wad



D.C.

Couples 1 - 3 - 5 - etc. active

Cross over before dance starts

Active couples join right hands and balance (twice)

Down the center with partner

Right hand to partner, balance again (twice)

Up the center, cast off

Right hand star once around with couple below

Same two couples left hand star back to place

Actives right and left four with couple above

This is a real old-timer. You'll find it in many of the old call books. For years I've promised myself to bring it back to popularity. Perhaps this is the year? The music suggested is delightful. The change from G Minor to B flat is interesting. It used to appeal to many of the good old-time fiddlers. R.P.

FOR SALE

Musical Mixer Fun - \$1.00

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Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

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directions for 94 Old-Time English Round Dances

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If you like Southern mountain fiddle music you should write to Kanawha Records, 6222 Randia Drive, Jacksonville, Fla. 32210, and ask for their latest catalog.

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JANUARY 24

SQUARE AND CONTRA DANCE EVENING WITH

RALPH PAGE

- At the Cambridge, Mass. Y.W.C.A. 8 - 11 p.m.

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February 7th - A WORKSHOP IN ENGLISH COUNTRY DANCE

with a great teacher - GENEVIEVE SHIMER. Advanced session 9:30 a.m.; Session for all 2:00 p.m. AND in the evening at 8 p.m. a COUNTRY DANCE PARTY with LIVE MUSIC.

All events will be held at Radcliffe Gym. Mason St. Near the Common, Cambridge, Mass.

Both events sponsored by The Taylors from whom more information is available by calling them at VO2-7144.

FOLK DANCE HOUSE is now holding classes three nights a week at the

"V" HALL of the

Diocese Armenian Church
630 Second Avenue
Between 34th and 35th Street

Do NOT use the Cathedral entrance. There is a separate door in the stone wall, in the middle of 2nd Avenue. That is the door to use.

COME JOIN US FOR THE SAME KIND OF QUALITY FOLK DANCING for which Folk Dance House is famous. Mary Ann and Michael Herman will do most of the teaching.

TUESDAYS

6-8 p.m. Early class for Intermediate folk dancing with thorough instruction for those with some experience.
8:30 - 11 p.m. Fast intermediate session, rapid teaching and review

WEDNESDAYS

6-8 p.m. for real beginners. A fun way to get started in folk dancing. Basic dances taught painlessly - you'll be dancing in no time at all.
8:30 - 11 p.m. Late Class. Advanced and practice sessions for those with much experience. Emphasis on styling.

FRIDAYS

8:30 - 11 p.m. Light folk dance fun. Easy intermediate, advanced. A real folk dance "come-all-ye!"

THE THISTLE

A MAGAZINE FOR SCOTTISH DANCERS

Descriptions - Background - History

Sample back-number on request

Quarterly \$1.25 from 3615 Fraser St. Vancouver 10, B.C.

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" LP; also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for their listings.

185 Spadina Ave. Toronto 2E, Ontario, Canada

WANTED

Copies of old recipe books; the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges, AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page, 117 Washington St., Keene, N.H. 03431

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

FOLK DANCE

HERSKO KOLO

Yugoslav



Formation: Circle, no partners; stand close together, hands joined with neighbors.

Part 1. All move sideways to right, starting on right heel

Count 1. Place right heel forward and to side with full weight on it.

Count "and": Step on left foot behind right foot, with full weight on it.

Count 2. Place right heel forward and to side with full weight on it.

Count "and": Step on left foot behind right foot with full weight on it.

Continue moving sideways to the right with above steps until you have done this step 14 times. Now, end with a stamp on right foot, then another stamp on left foot (These are 2 slow stamps). After you stamp your left foot bring it up sharply, ready to begin the same step to the left.

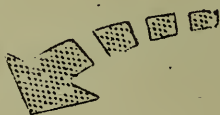
Move to the left with 14 of the same steps, this time putting the left heel to the side, and stepping on the right foot behind the left and ending with 2 slow stamps - left, right.

Part 2. Keep hands joined and all face to the right. Move forward with a schottische step - right, left, right, hop on right, etc. Move backwards with snother schottische step - left, right, left, hop on left. Face the center and move to the middle with a schottische step - starting on right foot, and backwards to place with another schottische step, starting on left foot.

Repeat all of Part 2 once more.

Repeat the whole dance from the beginning.

An excellent recording for this dance is Folk Dancer MH 3020.



The ABRAHAM LINCOLN memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color of My True Love's Hair, The Keeper of the Maddy-stone Light, A Wanderin', Water Boy, Ha Na'ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle Of Jericho". These, plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail order to the Kaneeson Record Fund, c/o Old Joe Clark, Inc. 32 Fayette St. Cambridge, Mass. 02139. Any profits will go into a trust for Abe's two young sons.



FOLK SONG

THE MIAMI LASS



As I was a-walking down New Orleans Square,
I stepped into a tavern all for to spend an hour;
And as I sat smoking and drinking my glass,
There happened to step up a young Indian lass.

She sat down beside me, took hold of my hand,
Saying, "You look like a stranger, from some foreign
And if you're a mind to, you're welcome to come, land;
And live by your own self in a snug little room".

She led me through valleys and over cross roads,
Till we came to a cottage in a cocoanut grove;
Saying, "If you're a mind to, contented to be,
I will teach you the language of the lass of Mohea."

My Mohea was gentle, my Mohea was kind,
She took me when a stranger, she clothed me when cold;
She took me when a stranger, she clothed me when cold,
And learned me the language of the lass of Mohea.

The last time I saw her, she sat in the sand,
And as I passed by she waved me her hand;
Saying "When you get home to the girl that you love,
Remember the Indian in the cocoanut grove."

Oh, now I am back on old Boston shore,
 Where my friends and companions they greet me once more;
 There's no one comes near me, nor none that I see,
 That would equal compare with the lass of Mohea.

Oh, the girl that I loved proved untrue to me,
 I'll turn my course backward far o'er the deep sea;
 I'll turn my course backward, from this land I'll be
 And go spend my days with my little Mohea. free,



Mr. Ren Edwards, editor of National Folk, The Australian Folklore Journal, writes: - "the study of early Australian folksongs is made difficult because of our lack of tunes for many songs. In the last century various collections of songs were issued, but no tunes printed, only the occasional 'sung to the tune of Green Balloon' or what have you! If we could find these tunes then the old songs could be republished and given a new lease of life. It is obvious that most of the tunes are from popular songs of the mid-1800s, and these are not easy to track down. Here are a few of them:

Irish Historian	Kitty Gray
Joe Bowers	Land, Land, Land
Joe Buggins	Learned Man
Jeg Along	Literary Dustman
Jelly Dogs	Maids of Merry England
John Jones	Merry Days Long Gone
John White	Miss Tickle Toby's School
Keep Your Feet Still Geor-	Miser's Man
gie Brown	My Father's Customa
Killaloo	Native Lad
Kit the Cobbler	Nice Young Man
Kitty Jones	Nix My Dolly

If any of our readers know any of the above mentioned tunes, won't you write off the music of them and mail to Ron Edwards, Holloways Beach. Queensland - 4870, Australia.



THE PENALTY OF LEADERSHIP

In every field of human endeavor, he that is first must perpetually live in the white light of publicity. Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work, in art, in literature, in music, in industry, the reward and the punishment are always the same. The reward is widespread recognition; the punishment, fierce denial and detraction. When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. If his work be merely mediocre, he will be left severely alone. If he achieve a masterpiece, it will set a million tongues a-wagging. Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting. Whatsoever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped with the seal of genius. Long, long after a great work, or a good work has been done, those who are disappointed, or envious, continue to cry out that it cannot be done. Spiteful little voices in the domain of art were raised against our own Whistler as a montebank, long after the big world had acclaimed him

its greatest artistic genius. Multitudes flocked to Bayreuth to worship at the musical shrines of Wagner, while the little group of those whom he had dethroned, and displaced argued angrily that he was no musician at all. The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by. The leader is assailed because he is a leader, and the effort to equal him is merely proof of that leadership. Failing to equal, or to excel, the follower seeks to depreciate and to destroy - but only confirms once more the superiority of that which he strives to supplant.

There is nothing new in this. It is as old as the world and as old as the human passions - envy, fear, greed, ambition, and the desire to surpass. And it all avails nothing. If the leader truly leads, he remains - the leader. Master-poet, master-painter, master-workman, each in his turn is assailed, and each holds his laurels through the ages. That which is good or great makes itself known, no matter how loud the clamor of denial. That which deserves to live - lives.

(This text appeared as an advertisement in the Saturday Evening Post, January 2, 1915.)



Courtship is that period in which a girl wraps a man around her little finger preparatory to putting him under her thumb.

Many a person doesn't try to read the handwriting on the wall until his back is against it.

A go-getter is a man who runs out of gas two miles from a filling station.

Many a live wire would be a dead one without connections. No crowd ever went in one direction very long.

LIBRARY OF CONGRESS APPOINTS DR. ALAN JABBOUR HEAD
OF THE ARCHIVE OF FOLK SONG, MUSIC DIVISION

The Library of Congress has announced the appointment of Alan Jabbour as Head of the Library's Archive of Folk Song. He assumed his duties on September 15. He has played the violin since the age of seven and has been a member of the Jacksonville Symphony, the Brevard Music Festival Orchestra, the Miami Symphony under Fabien Sevitsky, and the University of Miami String Quartet with Alexander Prilucci, Victor Stern, and Hermann Busch.

While studying at Duke University Dr. Jabbour made extensive field-collecting trips in North Carolina, Virginia, and West Virginia, garnering a tape collection of approximately 1,000 items of folksong and instrumental music. The collection, which is now deposited in LC's Archive of Folk Song, is especially rich in traditional fiddle tunes from the Upper South. He has published a number of reviews of books and recordings pertaining to folksong and folk music. He is presently engaged in writing a book consisting of a detailed transcription of the repertory of a West Virginia fiddler, together with extensive historical and musicological analysis of the tunes. He is also editing a long-playing recording of American fiddling, derived from recorded material in the Archive of Folk Song; the record, one of the Archive's series of folk music issues, is scheduled to appear later this year.

The Archive of Folk Song was established in 1928. Its extensive holdings include cylinders, discs, wire spools, and tapes of rare recorded material, valuable manuscript collections pertaining to folklore and folk music, and books and microfilm relating to folklore for the convenience of its many visitors and inquirers. The holdings have rapidly increased from the core collection of American folk music to a collection with worldwide representation.



IT'S FUN TO HUNT



The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s until 1912.

3/8/79 Ashuelot:- During the past season there was built in the school district, in what is called Lower Ashuelot, a large and well arranged school house, consisting of two school-rooms upon the first floor, and over these a spacious and neatly furnished hall, easy of access, the completion and furnishing of which is largely due to the liberal, private contribution of Capt. Ansel Dickinson. On Friday evening last, by previous invitation, the Capt. gave an entertainment at the hall, to many of his numerous friends from all parts of the town. He furnished for them an elegant turkey supper, which for excellence and abundance, is rarely surpassed. The exercises consisted mainly in what most people take pleasure in - dancing, to the superior music from Slate's Band, relieved at times by the music of the old line, consisting of two violins, and a clarinet, all furnished by Capt. Dickinson. There were present over fifty couples, and when the time came to commence, the Captain and his wife led the first figure. He seemed the genius of the place and conducted everything with military precision. All was orderly, active and sprightly and so well did the company enjoy the oc-

casion they seemed reluctant to go away. Whatever he undertakes, whether in the way of business or pleasure, in the entertainment or relief of his friends, the Captain has the faculty of doing it successfully and with pleasure. When we see such instances of liberality manifested in various ways by any one, we are ready to say that such cannot well be spared from the community.

3/15/79 Hinsdale:- The Masonic Fraternity had their annual dance on Thursday eve, and it was in all respects one of the pleasantest parties of the season. Hayne's Orchestra of Northampton, furnished the music; very good it is true, but not equal to that of Russell's Orchestra at the dedication of the town hall. Several invited guests and prominent members of the Masonic Order were present from other places.

4/26/79 Local Affairs:- Mrs. French, who proposes to open a school for dancing in our city, comes highly recommended by Prof. Papenti, the celebrated teacher of dancing in Boston. She teaches not only the steps and figures of dancing, but all that relates to deportment as well. It is a rare opportunity for our young people to perfect themselves in this delightful pastime.

7/12/79 Hinsdale:- The dance at Mr. Joseph Hubbard's, in Chesterfield, on the occasion of dedicating his new barn, was a very jolly affair, and those who were fortunate enough to be present enjoyed it exceedingly. The Hinsdale Orchestra furnished music for the occasion.

8/2/79 Hinsdale:- There is to be another of those pleasant reunions at Spofford Lake in Chesterfield on Saturday of this week, August 2d. This time the Hinsdale Quadrille Band and Orchestra "comes to the front" and invite their friends at home and in all the surrounding towns to be present and help celebrate the hay-makers' festival; a grand union picnic in the afternoon and a merry dance by moonlight in the evening. So far as music is concerned, the old veteran, George A. Day, will be there himself, likewise his son with the cornet; in the absence of H.M. Slate, Addison Brooks of Vernon, Vt.

will see to it that there is a first violinist worthy of the occasion, and various other musicians will be in attendance.

11/22/79 Marlborough:- The firemen hold their annual entertainment and ball Friday night. They have engaged the services of the Marlborough Dramatic Club, who will present the renowned play, "Nick of the Woods". After the play there will be dancing till morning. A good time is assured.

12/6/79 Winchester:- The Thanksgiving dance in the Town Hall, passed very pleasantly, being participated in by over one hundred couples, and they must be difficult to please if they did not enjoy dancing to the fine music furnished by Slate's Orchestra. Keene Fire Department was largely represented.

East Sullivan:- The East Sullivan Band has played at several fairs during the season, and we are pleased to state that their music gave general satisfaction. Should they conclude to give a levee this winter, their friends will no doubt give them a rousing benefit.

12/27/79 West Swanzey:- The Quadrille Band gave an entertainment at Evan's Hall last Saturday evening, which was well attended by those who enjoy dancing and good music.

1/24/80 Hinsdale:- The grand concert and military and civic ball, on Tuesday eve, was a great success. The weather was stormy and inclement, but the Town Hall was crowded at an early hour. The concert by the 2d Regiment Band was very fine and fully answered the expectations of our citizens who had long desired to hear this famous company of musicians. The music for dancing was also most excellent. It is estimated that there were, at least, 150 couples in the hall provided with tickets,

and nearly 100 couples dancing on the floor at one time. The order was perfect from beginning to end; and Capt. Smith and the Hinsdale Guards are to be congratulated on the success, both socially, and financially, of this, their 3d annual ball.

2/7/80 West Swanzev:- Quadrille parties are taking the lead here among the amusements of the day. West Swanzev Band, with F.W. Foster, leader, furnish music for these occasions. They played at Ashuelot recently, at a large ball party which was managed by ladies. It appears that they became aware it is leap-year, and they seized this as their golden opportunity; and we are informed that their gallantry on this occasion surpassed that usually exhibited by gentlemen. If these ladies select such music as our band, it shows that they know where to find that which is good.

2/21/80 Marlow:- St. Valentine's Ball, at the Forest House on Friday evening of last week, notwithstanding the bad weather and the bad traveling, was a complete success, over forty couples being present; and all united in saying that they had a good time. The Colonel was on his good appearance. The supper was pronounced A No. 1, and when we say that the music was by Webster's Quadrille Band, no more need be said in respect to that. All wanting a good time and good fare and gentlemanly treatment, can do no better than to stop at the Forest house.



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Special news from Folk Dance House announcing a new set of Balkan dance records recorded by the Macedonian Folk Orchestra, Skopje. Dick Crum helped supervise the project and has prepared the instruction sheets that come with the records. Ask for:

MH 3037 - Skudrinka
Lesnoto

MH 3038 - Cigancica
Pravo Sopsko Oro

MH 3039 - Pajduska
Dracevka

MH 3040 - Povrateno
Ratevka

MH 3041 - Devetorka
Baba Gjrgja

MH 3042 - Kopacka
Crnogorka
Jedanestorka

and

The following 2-records, collected and recorded by Michel Cartier in Bulgaria, available only on MH-LP, are now issued on both 78 & 45 RPM too:

MH 3043 - Eleno Mame (new record by Kocarovski)
Trite Puti - Bulgarian

MH 3044 - Zapojas - Bulgarian
Kamishitsa - Bulgarian

The records are unbreakable, come with directions.
78 RPM at \$1.75 - 45 RPM at \$1.59

Order from:
Folk Dance House
Box 201
Flushing, N.Y. 11352

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BOOK

REVIEWS



Index Book of SCOTTISH COUNTRY DANCES, A Listing of 900 Dances
Compiled by John MacDougall. Published by The Boston Branch of the Royal Scottish Country Dance Society. P.O. Box 89, Cambridge, Mass. 02138.

The astounding acceptance and growth of Scottish Country Dancing in various parts of the world and the consequent proliferation of new dances has made a comprehensive listing desirable. This Reference Index is an attempt to do just this. It is an excellent book and my hat's off to John MacDougall for this truly great book. Every teacher needs it. Contact the Society at above address for price of the book.

HOW TO DANCE. Thomas E. Parson. Revised edition. 88 pp. Published by Barnes & Noble, N.Y.C. \$1.25. LC 65-18554

History reveals little of the origin of dancing, yet the desire to dance is basic to the nature of man, else why would it have survived century after century?

This is an authoritative book on Round Dancing. Directions are direct and easy to follow. Diagrams help too. This is one of the MUST books for the library of every Round Dance teacher in the country.

THE SPORTS AND PASTIMES OF THE PEOPLE OF ENGLAND. Joseph Strutt. A new edition. Much enlarged and corrected by Charles Cox. Reissued by Singing Tree Press, Detroit Mich. 1968. L.C. #67-23901. \$9.50

To the serious folklorist this book is a "must". It is a standard source book and went through a number of

printings before it was newly edited. J. Cox's revised edition, which keeps intact Strutt's volume, is nearly one-third new. Arranged according to rural, urban, domestic, and seasonal pastimes, the book contains particulars on such diversions as hunting, drama, cock-fighting, bonfires, gambling games, needle-work, lotteries, knightly accomplishments, animal tricks, sailing, dancing, military exercises, music, card games, and fairs.

Order it today from your favorite bookseller; you will not regret it.

OLD FAVORITES FROM THE MCGUFFEY READERS. McGuffey, William Holmes. Edited by Harvey G. Minnich. New York. xlv # 482 pp. Republished by Gale Research Company, Detroit, Mich. 1969. L.C. 79-76081. \$10.00.

Few of our readers have a working knowledge of the famous "McGuffey Readers", but everyone with any knowledge at all of our educational past has heard of them. Here, in this book, has been gathered together some of the famous selections that our ancestors pored over and read, and recited at public events.

From 1836 until near the close of the century the McGuffey Readers exerted a great influence, culturally, on our American history. The serious, or even half serious student of American literature cannot afford to miss reading this book.

MYTHS AND LEGENDS OF OUR OWN LAND. Charles M. Skinner. Two volumes. V.1 318 pp; V 2 335 pp. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 79-76999. \$15.00 for 2 vols.

Here are two of the great books about American folklore. Nearly 300 local legends, curious stories, national traditions, and folk myths according to section of the country.

Gathered from records, histories, newspapers, magazine and oral narrative, the stories have been reconstructed by Skinner in a lively and authentic style. They show how myth has accumulated around historical characters, sites, and events from the colonial era up to the twentieth century. These two books are a must for all students of American history and/or folklore. We hope that Singing Tree Press soon sees fit to reprint the other two volumes in the series "Myths and Legends Of Our New Possessions" and "Myths and Legends Beyond Our Borders".

OLD COUNTRY LIFE. Sabine Baring-Gould. London, 1890. x # 358 pp. 41 illustrations. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. #78-77086. \$12.50.

This is a delightful social history of English country life covering the sixteenth to the nineteenth century. It describes the occupations and entertainments of all classes of people. I found the chapters on "country dances, the village musicians and the village bard" extremely interesting. Other chapters are: "Old county families, country houses, the country parson, old roads old servants, the hunt, and the county town".

PENNSYLVANIA PLACE NAMES. A. Howry Espenshade. State College, Pa. The Pennsylvania State College, 1925. 375 pp. Republished by Gale Research Company, Detroit, Mich. 1969. L.C. 68-30591. \$14.50.

This must be the standard work on Pennsylvania place names. It provides authentic fact and lore behind the names and naming of all of the State's counties and county seats; towns with a population of 5,000 or more; and the most noteworthy villages and townships. Each of the main sections in this flowing narrative is divided into subheads, such as places named for soldiers, presidents, women, Indian names, borrowed names, oddities in nomenclature, etc. Students of American history will find it an invaluable work.

PAINLESS FOLKLORE



From Bridgton (Me) News, 7/9/63
 "Refuse Pickup. Satisfaction guaranteed
 or double your garbage back".

TONGUE TWISTERS

Little Lily's bright white lamb limped down Lindy Lane.
 Jolly Johnny Johnson juggled Judy's jade jewels.

Daisy's dainty dimpled daughter drew droll doll.
 The bride's brawnet brother broke brittle bricks in
 Brooklyn.
 Seven silly sheep Sally slowly sheared.

ST. AGNES EVE

January 20, St. Agnes' Eve is a proverbially cold time.
 John Keats in 1820 wrote of the cold in this vein:

St. Agnes' Eve - Ah, bitter chill it was!
 The owl for all his feathers, was a-cold".

In 1837, Alfred Lord Tennyson wrote of the cold of
 that eve:

"Deep on the convent-roof the snows
 Are sparkling to the moon".

Both poems are concerned with the martyred St. Agnes,
 patron saint of young girls.

IMPROBABLE THINGS THAT KEEP ON HAPPENING

Getting your dander up, greasing someone's palm, being frozen with fear, have your head swimming and then losing that same head.

Putting your nose to the grindstone, and your shoulder to the wheel; having your feet kill you; dancing up a storm and breaking a tie in a football game.

Getting yourself tied up in knots; not letting your left hand know what your right hand is doing; holding your horses; cutting off your nose to spite your face and not having a leg to stand on.

PUMPKIN EATERS

Pumpkins to us means jack-o-lanterns at Halloween or pumpkin pie at Thanksgiving. But to boys and girls in colonial days they meant a great deal more.

In fall the great golden balls were gathered and stored away in dirt cellars where they kept well all winter. Some were cut into strips and dried slowly by the fireplace in the kitchen, to be used when the supply of fresh ones was all used up.

Of course there was pumpkin pie sometimes, but more often there was stewed pumpkin. Then there was bread made of cooked pumpkin combined with rye flour and cornmeal. A sweet sauce made of pumpkins and maple sugar was used on steamed puddings. Pioneer housewives even served a pumpkin beverage, which was very popular. One reason that women liked it was that it was very easily made.

Middle age proposes

This riddle:

Which is there most of -

Age or middle?

#####

DO YOU

REMEMBER?



When they didn't close the schools on rainy days so as to give the children more time to get wet?

When the popular song was "I'll Tell Papa On You" - and she did?

When the winters were so cold it would take two pails of hot water to thaw out a cow at milking time?

When women who had sewing machines were afflicted with a disorder called "creaking knees"?

By the way, what has become of the piano stool and parlor furniture with fringe on it, and where are the plush picture frames?

Where are the elegant tidies the girls used to make and then move so that we could not put our head on them when we called of an evening?

And the worsted lamp-mats, made with a spool and four pins? And the strange glass canes that were hung up in the parlor, with colored liquid inside - where, oh where are they?

Where are the stuffed doves in the glass case that used to stand beside the door? And where are the everlasting flower in a vase on the mantel?

Do you remember? It really isn't so long ago!

MADED PHRASES

He lords it over everybody. She's a lame brain.
Chin up, old top. Win one, lose one.

I'mbeat to a frazzle. He had me in stitches.
I'll put on my Sunday-go-to-meeting suit.
If I've told you once, I've told you a thousand times.

He's a broth of a boy.
 He shakes a mean hoof.
 He's collegiate.
 Here today, gone tomorrow.

Might as well have the game as the name.
Kiss me kid, nothing makes me sick.
He's in for a peck of trouble.
It's a bargain at twice the price we're asking for it.

IDLE THOUGHTS

While fear slows down our thinking prowess, it greatly improves our footwork.
Everybody is ignorant, only on different subjects.

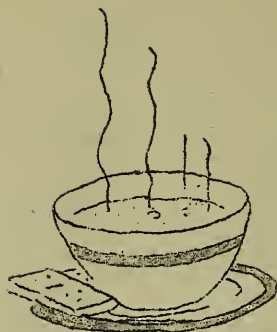
Traffic Light: A trick to get pedestrians halfway across the street in safety!
The oldster who is always saying he never felt better, can't even remember what it was like to feel good.

The truth doesn't hurt unless it ought to.

TONGUE TWISTERS

Six sick cheap sheep sleep.
Three tots tried to tie 10 toads to 12 tin tubs.

When you think of the cost of weddings
For parents of daughters today,
Isn't it quite a laugh to hear
Dad "gave the bride away?"



TRADITIONAL FOOD

ESCALLOPED OYSTERS

1 pint oysters	1 cup milk
$1\frac{1}{4}$ cups rolled crackers	pepper, salt
	$\frac{1}{2}$ cup butter

Clean and cook oysters in liquor, until edges curl. Take out of liquor. Cut up oysters. Add milk to liquor. Let it come to a boil. Add butter. Reserve some butter to add to about $\frac{1}{4}$ cup crumbs, for topping. Use buttered casserole. Put oysters in casserole in layers with cracker crumbs. Pour in the milk, butter, etc. Salt and pepper to taste. Put buttered crumbs on top. Bake at 400 for $\frac{1}{2}$ hour. Serves 4.

OVEN-CREAMED POTATOES

Boil as many potatoes as you need. Cool, then peel. Slice into a shallow casserole. Sprinkle generously with flour and grated cheese. (We like to use some good strong Vermont cheese). Turn potato slices lightly with a spoon to coat each slice. Salt and pepper to taste. Pour in enough milk to almost cover the potatoes. Top with grated cheese. Bake 45 minutes at 350 degrees.

BROWN BREAD

2 cups graham flour	1 cup molasses
1 cup white flour	1½ teaspoons soda
1 cup sweet milk	1 teaspoon salt
1 cup sour milk	

Sift the flours, but use the coarse part of the graham also. Add the soda to the sour milk and dissolve. Add the liquids, all at once, to the dry ingredients; stir, just enough to mix. Put in a pail and set in a kettle of water, steam for three hours. I use a lard pail but if you do not have one you can divide the batter equally into 2 or 3 pound Crisco cans.

RAISED DOUGHNUTS

1 cup sugar	1/3 cup warm water
¼ teaspoon salt	2 eggs
2 cups scalding milk	8 cups flour (about)
½ cup shortening	¼ teaspoon soda
1 yeast cake	

Dissolve yeast in warm water. Add sugar, salt and shortening to the scalding milk; let cool to lukewarm, then add beaten eggs and dissolved yeast. Sift flour and measure out 6 cups; add the soda to this and sift together then add to the liquid ingredients beating until smooth. Add enough of the other 2 cups of flour to make a dough with the consistency of bread (a soft dough), Place in greased bowl, grease top of dough and cover.

Rise once to about double in bulk. Roll out on floured board and cut with doughnut cutter, rise until light. Fry in deep fat. Variation: Dip in thin confectionary frosting and place on cake rack over wax paper to drip. When cool, cover doughnuts with a towel to keep them from becoming sticky.



OLD FASHIONED INDIAN PUDDING

1 pint milk - scalded	$\frac{1}{2}$ teaspoon ginger
$\frac{3}{4}$ cup corn meal (about)	$\frac{3}{4}$ cup molasses
1 apple, peeled, cored & coarsely chopped	
$\frac{1}{2}$ teaspoon salt	$\frac{1}{2}$ teaspoon cinnamon
	1 handful raisins
	1 pint cold milk

Scald 1 pint of milk in double boiler. Put 3 handfuls of corn meal, wet with a little cold milk, into the scalded milk. Boil for an hour or more. Cool and add molasses, salt, cinnamon, apple, raisins, ginger and 1 pint of cold milk. Bake all day, about 6 hours in a very slow oven, 250 degrees. Top each serving with whipped cream.

FISH FRY

2 pounds haddock fillets or other fish fillets or	
6 pan-dressed rainbow trout etc.	
10 slices bacon	$\frac{1}{2}$ teaspoons salt
$\frac{1}{4}$ cup evaporated milk	$\frac{1}{2}$ cup flour
$\frac{1}{4}$ cup yellow cornmeal	Dash of pepper
1 teaspoon paprika	Lemon wedges or tartar sauce

Cut fillets into serving pieces. Fry bacon until crisp. Remove bacon, reserving bacon fat for frying. Combine flour, cornmeal and paprika. Dip fish in milk mixture and roll in flour mixture. Place fat in heavy frying pan. Place on barbecue grille about 4 inches from hot coals and heat until fat is hot but not smoking. Add fish and fry 4 minutes. Turn carefully and fry for 4 more minutes or until fish is brown and flakes easily when tested with a fork. Drain on absorbent paper. Serve with lemon wedges or tartar sauce. Tartar Sauce: 1 cup mayonnaise or salad dressing. 2 tablespoons each chopped pickles, onion, parsley, olives. Combine all ingredients and chill. Makes approximately $1\frac{1}{2}$ cups sauce. serves 6.



SAVORY HINTS

You can keep cabbage and cauliflower cooking odors from permeating your house by dropping a few walnuts shells and all, into the pot while cooking.

Adding soy flour to pancake, waffle, cookie and cake batter will help to keep products from sticking to the pan.

For an interesting taste to calves liver, sprinkle barbecue sauce on it before broiling.

Next time you serve avocado, cut the fruit in half, then warm until melted, equal portions of mayonnaise and mint jelly - and top halves with the dressing.

There's an art to stirring food during cooking. Start at the center and move the spoon in widening circles so all the food is blended.

A sprinkling of cinnamon over pot roast will add a nice and tasty touch.

To improve the taste of gravy, add a dash of sweet cream and a few drops of vanilla.

Try putting some sliced cucumbers atop hamburgers while broiling, for a very special flavor.

For a tasty canape, stuff celery stalks with a well-mixed combination of tuna fish, soy sauce, and pineapple juice.

Crumble American blue cheese on cold sliced turkey or chicken sandwich. Add slices of tomato and bacon. For added taste, place in broiler or hot oven to melt the cheese.

If you like a very tangy flavor in your cheese sauce, add both cayenne pepper and Worcestershire sauce. Blend canned salmon or tune into a stuffed baked potato. Give a new taste to mashed potatoes by mixing melted butter with orange juice and adding to potatoes.

Add zest to Hollandaise sauce with a few drops of almond extract.

For added zest to chicken stuffing, mix some ground orange peel with your regular recipe.

Flavor of cutlets will be greatly improved if the bread crumbs in which they are rolled are first mixed with salt, pepper and savory herbs.

Rub down a roast that will be cooked in the oven with currant jelly, and it will have the taste of being cooked over a wood fire.

A toasted cheese sandwich will be much tastier if you spread mustard on the bread before toasting.

To give beef stew an extra flavor, add thyme and a shot of cognac.

Try grilled Canadian bacon topped with Chinese plum sauce on toasted hamburger bun.

Here's a tip for you salad tossers: cut down on the amount of lettuce and add more cucumber slices, bits of radish and slices of tomatoes.

To remove garlic or onion odor from fingers, use moistened salt over them, then wash with warm water and soap. Just about the best way of getting dirty windshields sparkling clean is to use dry baking soda on a damp sponge - rub well inside and out, then rinse off.





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Editor - - Ralph Page

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LAST MINUTE NEWS

Ralph Page calls for a dance for Worcester Quadrille Club, Saturday, January 17th 8:30 - 11 p.m. Contact Paul Moss, 2 Arletta Ave. Worcester, Mass. for further information.

Ralph Page leads a contra workshop for New England Folk Festival Association in February. Contact Angela Taylor, 56 No. Beacon St. Brighton, Mass.

Ralph Page calls dances for CDS Drop-In Evening, Thursday, January 15 at 3 Joy St. Boston, Mass.

Geo. Hodgson calls dances in Winchendon, Mass. Jan 10 & 24; Feb. 7 & 21; March 7 & 21. All are invited.

Ralph Page calls for dances in Marlboro, N.H. Community Hall, Saturday, Jan. 10; Feb 7; March 7, 1969

